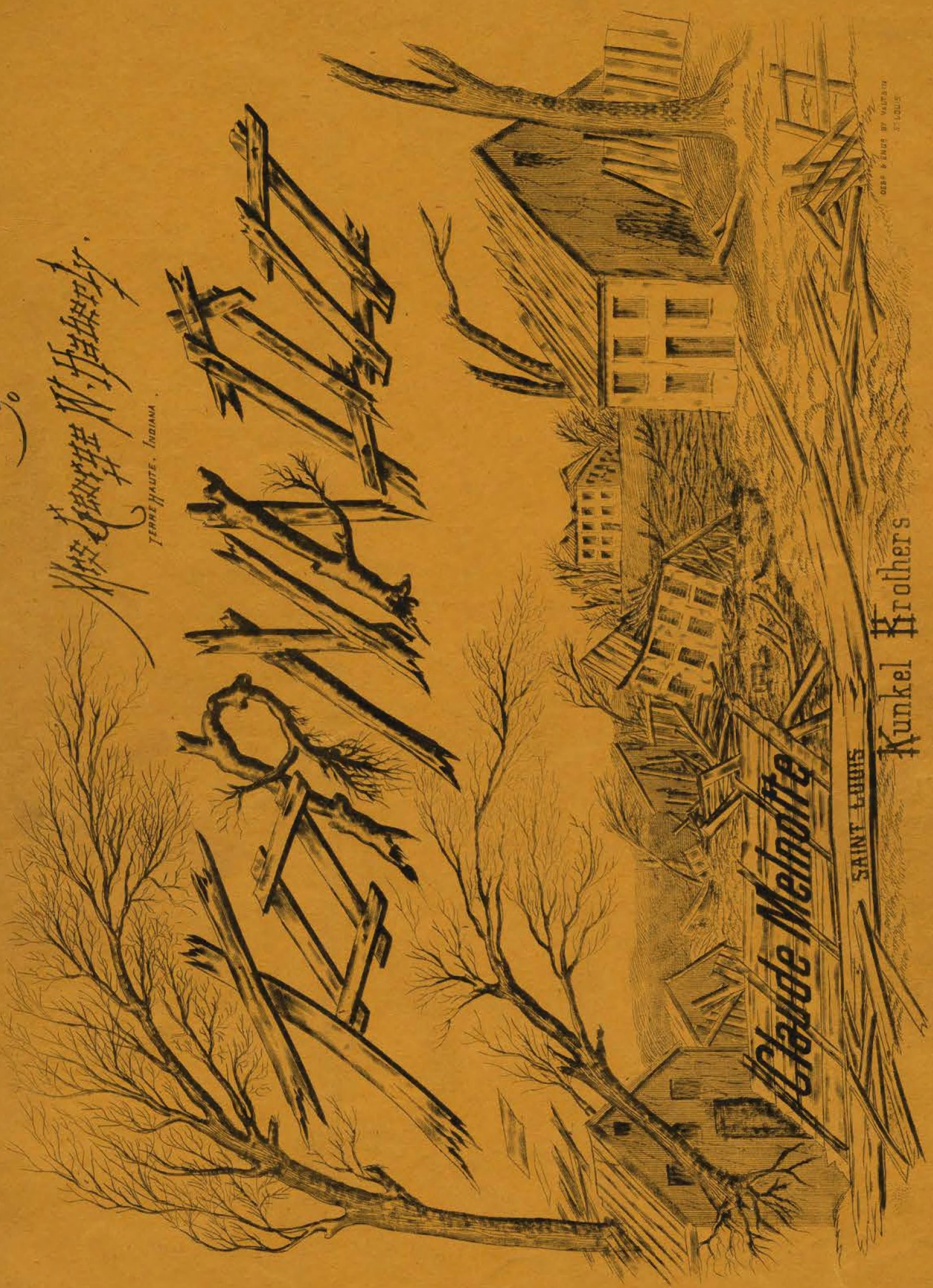


To  
Mrs. George W. Hardy.  
TERRE HAUTE, INDIANA.



DESIGNED BY VALERIE  
ST. LOUIS

Claude Melnotte

SAINT LOUIS

Kunkel Brothers

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Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to the publishers and be convinced of the contrary.



## GERMANS' TRIUMPHAL MARCH.

Octaves marked thus (8) can be played an octave higher.

Jacob Kunkel.

*Devoto e Marciale.*  $\text{♩} = 100.$

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This page illustrates three

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Jacob Kunkel.

*Vivo*  $\text{♩} = 132.$

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## OLD FOLKS AT HOME.

Paraphrase de Concert

Charles Kunkel.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato  $\text{♩} = 88$  Introduction.

Theme.

*marcato in melodia*

Var. I.

*dolcissimo*

Var. II.


*Alla militare*

Var. III. and Finale.

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10)


 Joseph W. Ferry.  
 TERRE HAUTE, INDIANA.

TERRE HAUTE. INDIANA



DEEP 4 ENDS AT VALLEY  
SINOTIS

SIXTH GRADE

Kunkel Brothers



# TORNADO GALOP.

(Galop di Bravoura.)

Moderato.

Claude Melnotte.

The musical score for "Tornado Galop" is written for piano. It begins in a moderate tempo (Moderato) in 2/4 time. The first system is in bass clef, featuring a piano (p) dynamic and a crescendo (cres.) leading to a piano (p) dynamic. The second system continues in bass clef with a crescendo (cres.) and a piano (p) dynamic. The third system is a grand staff (treble and bass clefs) with a "sempre stringendo" instruction, indicating a continuous increase in tempo. The fourth system is also a grand staff, marked with a forte (f) dynamic and "Furioso" tempo. The fifth system is in treble clef, marked with a forte (f) dynamic and "sempre" (sempre forte). The piece concludes with a "rapido" tempo change and a final flourish. Pedal points (Ped.) are indicated at several points throughout the score.



Tempo di Galop.

3

4

*f*

*cres.*

*Ped.* \*

*Ped.* \*

8va

*cres.*

*f*

*Ped.* \*

*Ped.* \*

*Ped.* \*

3

*f*

*cres.*

*Ped.* \*

*Ped.* \*

8va

*cres.*

*f*

*Ped.* \*

*Ped.* \*

*Ped.* \*

86 = 8



## Con Bravura.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped.\*" at the beginning, "Ped." followed by an asterisk in the middle, and "Ped.\*" at the end.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to two sharps (F#, C#). The music continues with a forte (*f*) dynamic. The right hand plays chords and single notes, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped.\*" at the beginning, "Ped." followed by an asterisk in the middle, and "Ped.\*" at the end.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to one sharp (F#). The music continues with a forte (*f*) dynamic. The right hand plays chords and single notes, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped.\*" at the beginning and "Ped.\*" at the end.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to one flat (Bb). The music continues with a forte (*f*) dynamic. The right hand plays chords and single notes, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped.\*" at the beginning, "Ped.\*" in the middle, and "Ped.\*" at the end. A wavy line above the staff is labeled "8va". A crescendo marking "cres:" is present above the right hand. The page number "86-8" is printed below the staff.



Leggiero.

5-7

8va

*p*

Ped.

Ben marcato il canto

Ped.

8va

Ped.

Ped.

Ped.

Ped.

8va

Ped.

Ped.

Volante.

8va

*f* *ff* *ff*

Ped.

Ped.

Ped.



poco a poco cresc:

First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic and a crescendo hairpin. The melody consists of a series of eighth notes, mostly beamed in pairs, with some triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble staff continues the melody with a wavy line above it labeled "8va". The system includes dynamic markings *ff* and *f*. There are fingerings (1, 2, 3, 2, 1, 2, 3, 2) and a triplet of 8 notes. Pedal points are marked with "Ped." and asterisks in the bass staff.

poco a poco cresc:

Third system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic and a crescendo hairpin. The melody continues with beamed eighth notes. The bass staff has a similar accompaniment pattern.

Fourth system of musical notation. Treble staff continues the melody with a wavy line above it labeled "8va". The system includes dynamic markings *ff* and *ff*. There are fingerings (1, 2, 3) and a triplet of 8 notes. Pedal points are marked with "Ped." and asterisks in the bass staff.



8va  
 Leggiero. 5.7

*p* Ben marcato il canto

Ped.

8va

Ped.

8va

Ped.

Volante. 8va

*f* *If* *If*

Ped.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The bass line includes dynamic markings *f* and *sf*, and pedal markings *Ped.* with asterisks. The treble line includes a *val.* marking.

Second system of musical notation, continuing the piece. It includes a *Sva* marking above the treble staff. The bass line features a *cres:* marking and multiple *Ped.* markings with asterisks. The treble line includes dynamic markings *f* and *sf*.

Third system of musical notation, beginning with the instruction *Con Bravoura.* above the treble staff. The bass line includes multiple *Ped.* markings with asterisks. The treble line features a series of ascending and descending eighth-note passages.

Fourth system of musical notation, continuing the piece. The bass line includes multiple *Ped.* markings with asterisks. The treble line includes dynamic markings *f* and *sf*. The system concludes with a double bar line and a key signature change to one sharp.



First system of musical notation, measures 1-8. The music is in a minor key with a treble and bass staff. The bass staff has a forte (*f*) dynamic marking at the beginning. Pedal points are indicated by "Ped." and an asterisk (\*) at measures 4 and 8.

Second system of musical notation, measures 9-16. The music continues with a forte (*f*) dynamic. A crescendo marking "cres:" appears at measure 10. Pedal points are marked at measures 10, 12, and 14. The system ends with a double bar line and a final chord marked with a forte (*ff*) dynamic and fingerings 1 and 2.

Third system of musical notation, measures 17-24. The music is marked "strepitoso." (strepitously). The bass staff includes fingerings 1, 2, 3, and 4. Pedal points are marked at measures 17, 19, and 21.

Fourth system of musical notation, measures 25-32. The music is marked "sempre cresc:" (always crescendo). The bass staff includes fingerings 1, 2, 3, and 4. Pedal points are marked at measures 25, 27, 29, and 31.

Fifth system of musical notation, measures 33-40. The music concludes with a forte (*f*) dynamic. Pedal points are marked at measures 33, 35, 37, and 39. The system ends with a double bar line and a final chord marked with a forte (*f*) dynamic.







# CORONADO.

Grande Valse de Concert.

L. B. Ewen.

Introduction.

Moderato  $\text{♩} = 100$ .

Etc.



Valse. First Theme.



Etc.



Second Theme.



Etc.



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# SPARKS.

Galop de Concert.

J. W. Boone.

Vivo  $\text{♩} = 76$ .

First Theme.



Etc.



Second Theme.



Etc.



Third Theme.



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## Nearer my God to Thee.

Introduction.

Maestoso  $\text{♩} = 138$ .

Julia Rive-King.

Etc.



Theme. Religioso  $\text{♩} = 72$ .

Etc.



Var. I. Moderato  $\text{♩} = 144$ .

Etc.



Var. II. Moderato  $\text{♩} = 144$ .

Etc.



Var. III. Andante  $\text{♩} = 112$ .

Etc.



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The ALPINE STORM is published in regular sheet music form with  
Three Illustrative Titles, both as Solo and Duet.

# ALPINE STORM

## A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his flock; he changes and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

The young shepherd plays a love song upon his oboe.  
*Moderato.* 144. Charles Kunkel. 105.

Use the Pedal carefully as indicated

*pp una corda. (soft Pedal.)*

The thunder of a distant storm mingles with the pastoral melody

*mf*

*tre corde (without soft Pedal.)*  
The thunder becomes more distinct.

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The shepherd gives a signal

*mf*

*una corda.*

to his dogs to bring the flock under shelter.

*pp*

*tre corde.*

*echo.*

*una corda, tre corde.*

*pp*

*una corda.*

*pp*

The rain begins to fall.

*mf*

*una corda.*

*pp*

Etc.

*tre corde*

*pp*

Here follows the Storm as described.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *f* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.